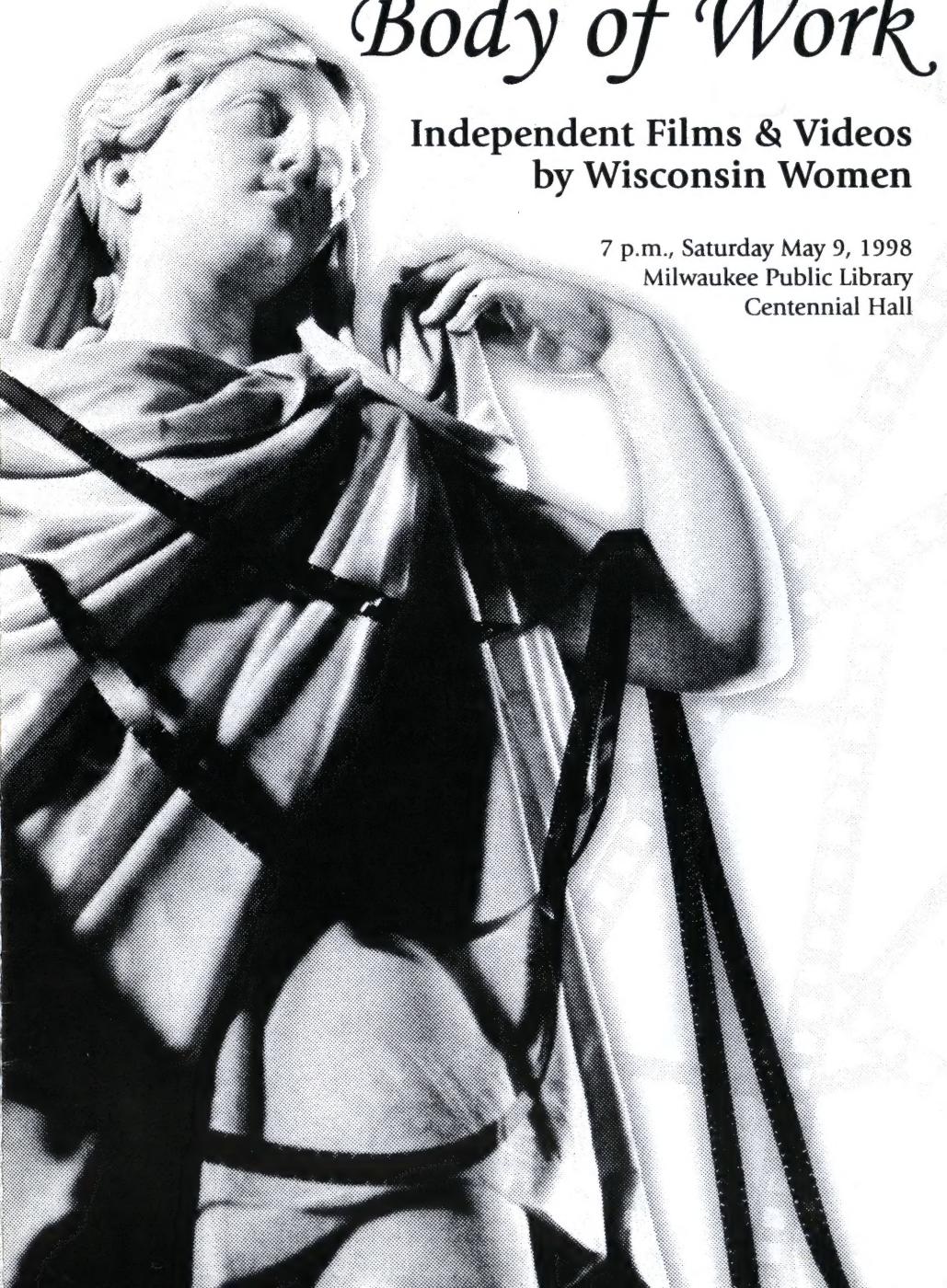


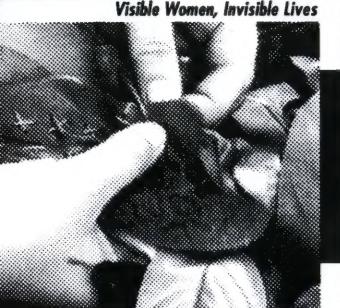
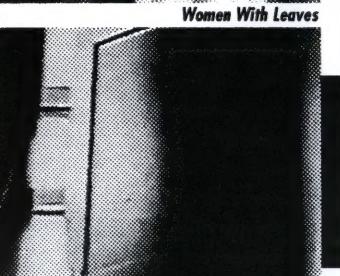
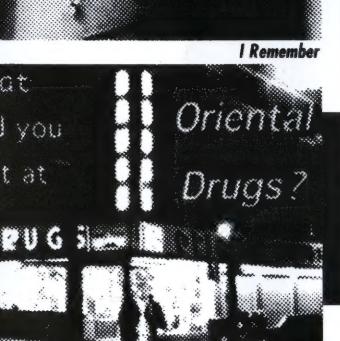
f r o m a l l a n g l e s

# *A Voluptuous Body of Work*

**Independent Films & Videos  
by Wisconsin Women**

7 p.m., Saturday May 9, 1998  
Milwaukee Public Library  
Centennial Hall



*Visible Women, Invisible Lives**Women With Leaves**I Remember**The Death of the Corner Drugstore**Images From the Great Mascararama*

**My Wolverine**, Lorna Ann Johnson, New York, UWM graduate (12 min., 16mm, 1997). Integrating footage of the animated television character "Wolverine" with women's stories of wrath and rancor. "My Wolverine" explores rage, fear and suppressed revenge fantasies.

**Lorna Ann Johnson** received her MFA in film from the University of Wisconsin-Milwaukee. Her work has been shown at the Women in the Director's Chair International Film & Video Festival in Chicago. In addition to her film work, she is a researcher for National Video Resources in New York City.

**I Remember**, Lori Phelps, Madison (1 min., video, 1994). *I Remember* considers how nostalgia can be lonely and comforting at the same time. The video was edited at WYOU, Madison's cable access channel.

**Lori Phelps** began making videos in 1991 after taking a communications class as a graduate student at the University of Wisconsin-Madison. She received a regional film and video grant from the National Endowment for the Arts for *Mine Crandon*, a work that explores mining in northern Wisconsin. It will be completed in June. Her next video concerns female martial artists. She produces videos for the State Bar of Wisconsin.

**Not Vanishing**, Mary Moran and Kelly Larsen, Madison (9 min., video, 1989). This experimental video showcases the powerful poetry of Menominee writer/activist Chrystos. It combines a narrative voiceover and video imagery, including images of several Native women respected for their accomplishments.

**Mary Moran** is a Madison-based video producer, poet and artist of Ojibwa and Irish ancestry. Her work has been shown at Women in the Director's Chair International Film & Video Festival.

**Kelly Larsen** is a graduate of the University of Wisconsin-Madison.

**Visible Women, Invisible Lives**, Margaret Flood and Nancy Harder, Milwaukee (11 min., video, 1996). This educational piece was produced for the Lesbian Alliance of Metro Milwaukee Education Fund. It combines archival footage and interviews with lesbians about their lives and examines myths, homophobia and lesbian history.

**Margaret Flood** is an engineer at Milwaukee Access Telecommunications Authority (MATA, Public Access TV 14/47). She has a masters degree in educational technology and an associate degree in telecommunications technology.

**Nancy Harder** is a freelance video producer and writer who has produced many corporate videos. She has a BA in journalism and political science from the University of Wisconsin-Madison.

**Women With Leaves**, Angela Richardson, Madison (2 min., video, 1997). The confining realm of domesticity merges with the uncertainty of the natural world in a weirdly familiar world in which women do strange and wonderful work.

**Angela Richardson** uses video as a medium for exploring and examining issues of gender. She founded a woman's video production collective, Chick Chat, which broadcast more than 20 cable programs. She is an artist-in-residence at Lincoln

Elementary School in Madison. She has a BA in media and gender from the University of Wisconsin-Madison.

**Images From the Great Mascararama**, Anna Benavides, Madison (5min., 16mm, 1997). An emotional, tearful night of insomnia for a glamour girl turns into one big "mascararama." The filmmaker meticulously scratched the film to create playful images.

**Anna Benavides** is a senior studying film at the University of Wisconsin-Madison. This is her second film. She previously worked in video. She brings her experience in theater, dance, painting, set design and sculpture to her filmmaking.

## INTERMISSION

**Salamander O'Dictus**, S. Barber, Milwaukee (6 min., 16mm, 1996). "The film is a very pretty exploration of war, born from my younger self's fascination with war novels, adventure, fortitude, loyalty and purpose," writes Barber. In her haunting and sometimes humorous film, repeated references to war or violence in the soundtrack are undermined by the everyday occurrences such as weather and time reports on the radio. These sounds are played against images of floating limbs.

*Salamander O'Dictus* is entirely hand-painted and hand-processed.

**S. Barber** is the co-producer of Milwaukee's Outdoor Film Festival in Pere Marquette Park, which brings experimental and independent work to a wider audience. She writes: "I make and have made for the past eleven years, short poetic films which attempt to outline a decisive emotional ambivalence. There is a space between

humor and utter misery in which I am constantly trying to burrow. This notion is more readily accepted in language, for writers are continually expanding their relationships with words, the myriad meanings a given word may have, its flexibility when placed beside another as well as the emotional reverberations of sound and memory which decidedly affect all reception. I am interested in film which allows such double-crossing and play."

**Lodz**, Edel Robinson, Dublin, Ireland, visiting filmmaker and researcher at the University of Wisconsin-Milwaukee (10 min., 35mm on video, 1993-1995). While researching in Lodz, Poland, the filmmaker found unexpected pleasure in the tram system. Her film reveals the industrial city from the perspective of the tram. Her imagery is punctuated with words and phrases in Polish taken from essays by Louis Sullivan.

**Edel Robinson** recently returned to Dublin after spending several months in Milwaukee as a visiting filmmaker and researcher at the University of Wisconsin-Milwaukee. Her research concerns the city's Polish community. She is a book maker and a painter with a BA in Fine Arts from the National College of Art and Design in Dublin.

**The Death of the Corner Drugstore (excerpt)**, Brooke Maroldi, Milwaukee (22 min., video, 1995). When owner/pharmacist Hy Eglash announced the closing of the Oriental Drugstore in the fall of 1995, independent videomaker Brooke Maroldi reacted with the same sadness and shock as the well-known store's other customers. With Eglash's

permission, she began shooting a documentary to capture the essence of this Milwaukee institution. Though part of a larger work, the segments stand on their own, touching on why people loved the drugstore and the reasons it closed.

**Brooke Maroldi** has been making films and videos since 1981. A graduate of Seton Hall University, she freelanced in New York City for 10 years as a writer, director and editor for commercial and corporate video projects. She taught journalism and video to graduate students at the University of Wuhan in mainland China. She has lived and worked in Milwaukee since 1992 and has her own production company, Video Waves. She splits her workload between producing commercial videos and making documentaries with social themes.

**Even Me**, Meredith Root, Milwaukee (5 min., 16mm, 1993). An examination of the veiled and multi-layered meanings found in the symbolism of the Judeo-Christian creation myth. The building blocks that create this animated piece are the juxtaposition of unlikely processes and materials: live action combined with animation, the pairing of two and three dimensional objects, and the coupling of the precious and the overlooked.

**Meredith Root** is in the MFA program at the University of Wisconsin-Milwaukee. She works in the genre of stop-motion animation. *Even Me* was showcased at the Conspiracy Festival in New York City.



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